

LATIN DRUMMERS

Year 1 | N° 2

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EXCLUSIVE INTERVIEW

SEBASTIÁN CARDERO

By Hernán Osuna

Alex Leys

OUR LOWER ZONE

Tano Cavalletti

DRUM DOCTOR: WE ARE A TEAM!

Juan Bardot

DRUMMERS SCHOOL

Fito Messina

BASS DRUM BEATERS

ALSO

5 TIPS TO TAKE CARE
OF YOUR CYMBALS

Marcelo Gil

THE FLOW OF
MOVEMENTS

Martín Visconti

INTERVIEW: DRUM
BATTLE

Raúl Ceraulo

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EDITORIAL

Latin Drummers takes on the field with its second edition and the word "Happiness" remains small.

In this installment, we inaugurate the "Interviews" section by the journalist **Hernán Osuna**, who had an unmissable talk with **Sebastián Cardero**, in which they reviewed his career, his time at **Los Piojos**, his present at **La Franela** and much more. Eternal thanks to Seba such good vibes.

We also interviewed **Raúl Ceraulo**, creator and director of the historic radio program for percussionists "**Duelo de tambores**" (**Drum Battle**).

We also have the invaluable collaboration of **Martín Visconti** and an excerpt of his book "**El Fluir de los Movimientos**" (the Flow of Movements), and finally, we review the history of the first national drum brands with the courtesy of the INAMU (National Institute of Music) in Argentina.

Once again we have among us the very dear Alex, Tano, Marce, Juano and Fito,



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whose useful articles you'll read in the next pages. They are all "wide open books" that one would listen to for hours.

Latin Drummers grows, expands and spreads with a lot of information totally free and at the service of all. The first edition was a success in downloads from several Latin American countries and we received many messages of gratitude, comments and suggestions.

Much effort, affection and passion are behind each edition, and the desire again that it serves to contribute to the "drumming" community of Argentina and all Spanish-speaking countries spreading their talents.

Once again, at last but not least a HUGE THANK YOU to **Renzo Leonardi** and **Sebastián Vitali** for their hard work expanding our audience to the whole world making this English edition available!

For all this and much more, is that the word "Happiness" is still small.

Juan Manuel Arena



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By Alex Leys
[@Leysdrum](https://www.instagram.com/Leysdrum)

OUR LOWER ZONE

In this article I will tell you a little bit about the different techniques and the possibilities that we have at our disposal in the less studied / explored lower part of our body.





Although our instrument is celebrating its 120th anniversary, there is still a great difference in terms of the amount of information and the methods available between the upper and lower limbs of the body. That's a fact.

Why does this happen?

For the hands, we have a bibliography and execution protocols that have been developed over the last 350 years. From the invention of the rudiments in Switzerland around the year 1750, to the present, methods, techniques, trial and error have been part of the observation and compilation necessary to configure and establish an execution protocol.



"Nowadays, we have the option of a more balanced interface, without so much artificial inertia."

On the other hand, the mechanical interface between the foot and the kick, the kick pedal, is only 110 years old, and that means that its methodology is just being written. Let us also bear in mind that we must not only establish performance parameters, but also develop the correct interface, that is, look for variants and alternatives in the pedals to improve their performance.

The history of the pedal itself deserves a separate chapter, and I do not try to delve too deeply into it, as the idea of this article is not to draw a historical line, but, in some way, to ignite a spark of curiosity in the current exploration of the lower area of our body.

Nowadays, we have the option of a more balanced interface, without so much artificial inertia. We have manufacturing elements and materials that are more noble, lighter, durable and above all, practical. We left behind the "dark years" of the pedal, when the volume of music and the inability to correctly amplify dictated the norm, and led the industry to create and build true "mechanical monsters" that we have embraced for decades in the market.

It is precisely the advance in execution techniques, along with the evolution of audio





Alex Leys is a solo drum artist, composer and educator

process of a work involves the implementation of all the elements that make up the music: melody, harmony, rhythm, dynamics and, particularly in this case that concerns us, orchestration.

Why am I emphasizing this element?

Orchestration is the choice of instruments that will play a particular role in any written part. Once we have decided on the rhythm, dynamics and pitch, we have to decide which instrument will play it.

through better mics, mixers, etc., which allowed us to return little by little to a more natural state and similar to that of the early years of the pedal.

As some of you know, for the past two decades I have been composing my solo drum music and performing it all over the world. Part of the creative





*PDP Concept Double
Pedal by DW*

Although in the upper area of our instrument we have countless voices, timbres and sonic options, in the lower area most drummers continue to work with just two sounds, Hi Hat and Bass Drum.

So I'd ask: if we could develop the upper zone and assign a lot of options to be played by our hands, why don't do it with our feet as well?

Today, as I said, we are able to identify various playing techniques for a pedal according to the effect we want to achieve: *Moeller, Heel Up, Heel Down, Slide, Constant Release, Pumping Motion or Rocking Motion*, are some of them. Also, all Rudiments are perfectly applicable to pedals.

All the rudiments can be played with the feet. When I am asked in clinics which book I recommend to





"Gajate" stand attaches to any standard kick pedal

study double pedal, I do not hesitate to answer: *Stick Control*, by George L. Stone.

With the invention of the Gajate stand a few years ago, we were able to incorporate and kick a number of instruments to orchestrate our grooves and solos also with our feet. They are no longer "the weak area" of the body, and can contribute to a rhythmic and timbral richness never before achieved. Techniques

such as "*Bridging*" (placing your foot in the middle of two pedals to play two sounds simultaneously) or "*Jumping*" (moving from one pedal to another during performance) further expand the possibilities.

At present, the pedals have a lot of adjustments according to personal preferences (some not so necessary, in my opinion) and we even have a variety of beaters to change the texture of the instrument we play. For example, a cowbell will sound radically different with a felt, a rubber, or a plastic mallet.





In my particular case, I just recently incorporated the Beat Efx Sound Enhancers from Gibraltar, which allow me to add an extra voice to the natural sound of the instrument, such as tambourine jingles, shakers or Asian finger cymbals. Incorporating the use of cowbells, jamblocks, tambourines, different measures of kick drums, drums, different Hi hats, toms, electronics, etc., a barely explored sonic universe opens up ahead of us. In each one of us there is a chance to immerse ourselves in it.

Drums, like our history, changed of Era, and today we have all these possibilities available. Cheer up & Keep it going! ■

Alex Leys



WE ARE A TEAM!

THE ROLE OF THE DRUM
DOCTOR IN THE RECORDING
AND PREPRODUCTION
PROCESS



By Tano Cavalletti

[@sebastiantanocavalletti](https://www.instagram.com/sebastiantanocavalletti)





When do we start recording?

A great album is the result of Team Work that goes beyond the artist him or herself. All those who participate in the process contribute their talents for the good of the group and the achievement of a satisfactory result. The music is nourished by the contribution of the group.

A good Drum Doctor, as part of the recording team, gets involved with the recording process and the music to be recorded long before entering the studio. This is called pre-production. During this process, the Drum Doctor will work with the artist and / or producer to arrive well prepared on the recording day and thus guarantee an efficient session.

As in sports teams, for example, in this case it is also important that we function as one team, beyond individual talents, all aligned towards the same goal: to record the most wonderful music in the world.



The preproduction process

While each recording project is unique, when it comes to the role of the Drum Doctor, it is generally not necessary to have long pre-production meetings to organize ideas clearly. The producer or artist usually has a fairly clear notion of the audio they want for the disc to be recorded, and the Drum Doctor will make it possible to translate those ideas into the desired sounds.

I ORGANIZE THE PROCESS IN FOUR PHASES:

1 Phone or video call with the producer or artist (the person responsible for making decisions on the recording). Here we are talking about music and what sounds are being searched for. Beyond the words we use to describe sounds (a subjective, abstract and complex art), it is very important to ask for audio links already recorded by other artists (YouTube or Spotify, for example) to use as references. An example is worth a thousand words.

Also, I ask for the demos that they have recorded to hear the general style. It doesn't have to be a super recording; It will be enough with something modest that brings understanding about the general concept of the music we'll record.



- 2** Phone or video call with the drummer who will record in the session: we talk about your drum set, preferences, general ideas, specific requirements, etc.
- 3** Selection of the equipment that will be taken to the studio according to my interpretation of the previous talks.
- 4** Maintenance and fine-tuning of the equipment that will be taken to the Studio.

Budget, quotation, price.

As part of the pre-production process, the quotation of the work and the approval of the budget by the artist / producer are mandatory steps. Each project has a specific (and limited!) Budget. In this case, it is necessary to understand that a Drum Doctor will budget considering the following aspects:

- ▶ Quantity of equipment (not quality, because everything must be of the highest quality to really add value to the recording session).
- ▶ Tuning service for the instrument in the studio.
- ▶ Equipment Transfer.

Depending how many hours of work and the equipment that they will carry, each Drum



Doctor presents a quote/price that they consider fair at their discretion.

I would like to add another valuable advice: giving away your work is not a good option. Everything that is paid is valued. You can offer a very convenient price if you are starting as a Drum Doctor in order to insert yourself in the recording circuit and gain experience. But never give away your job. If you don't value what you do and the effort it demands from you, neither will others. Being a professional start with yourself. In addition, many professionals are wary of what is excessively cheap or given away, because they associate cheap with poor quality.

1,2,3 ¡Recording!

During your recording sessions, it is very important that you keep the following recommendations in mind (they are sometimes overlooked):



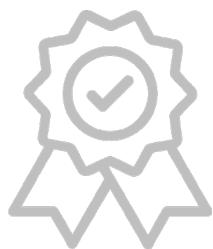
PUNCTUALITY: Be the first to arrive at the studio, but do not ring the bell before the time that you have been summoned. It is very important to be punctual, because that denotes interest, respect and professionalism; but we don't want to disturb the studio manager by arriving early. Punctuality is a very neglected



value in the musical field. Being a professional start with small details that make a big difference.



APPEARANCE: Everyone is free to dress as he or she wants, but they are not free from the impression they will make on those who hire them. As the saying goes: "There is no second chance to make a first impression."



QUALITY OF SERVICE: When we offer a service of this nature, we must ensure that it meets the expectations that it generates, taking care of the functionality, efficiency and appearance of his equipment.



BE INVISIBLE: It is very important to understand that when an artist records, it is a moment of great intimacy and sensitivity. Every artist or producer needs a fertile, calm and positive environment to achieve the ideal shot. For this, it is essential that we are all available but trying to keep ourselves as "invisible" as possible, so as not to interfere with the creative flow of the artist or producer. It is also valued not to comment on all issues, and even less, if no one asks.





TAKE CARE OF YOUR BUSINESS:

This area depends largely on human relationships. Your ability to generate solid and long-lasting working relationships will depend on you. Each session potentially represents a new opportunity to build new relationships and recommendations, the famous "word of mouth". A kind treatment, a smile, good disposition and enthusiasm, added to your abilities as a professional, will ensure a stable workflow for a long time.



COMPLEMENTARY KNOWLEDGE:

Although to be a good Drum Doctor it is not an exclusive condition to know about audio, artistic production, recording, mixing, etc., all of these are always welcome complementary skills that add value to your service.

Foreseeing the unpredictable

In the pre-production talks, the artist or producer will give us the necessary guidelines to decide what equipment we should bring, but experience has shown me that even the most unexpected can happen when anyone is recording.

Recording is an organic creative process that is mutating and enriched by Team contributions





in real time. In the middle of the session, sound requirements may arise that were not previously anticipated.

In this context, I strongly recommend always carrying, in addition to the main equipment, extra versatile instruments and small percussion accessories that allow us to deliver the new audio that they ask us and we never imagined that they could request.

My most common studio "spare wheels" are: a small

kick drum (18"), a small drum (10" or 12"), a deep Snare Drum (14x10"), effects cymbals (*china, splash, spirals, fx stack* and I80 Zildjian), *dampeners* of all kinds, *ring no more gels, shakers, tambourine, drum track, cymbal chains, paper tape* and, very important: many replacement heads of all kinds and for all measures (including kick drums). By changing drumheads and tuning differently, we can considerably broaden our range of sounds. In addition, it is necessary to have a toolbox with



all the supplies, accessories and spare parts that allow us to respond in case something unforeseen happens.

CONCLUSION

The art of a good Drum Doctor adds value to the recording process in every sense, both human and artistic. The recording begins in a previous process called pre-production, which involves all the actors who will participate in the session. When these actors work as a team, enhancing their abilities, the result is wonderful.

Arriving on the day of the recording well prepared will avoid uncomfortable situations at the least desired moments. A professional Drum Doctor passionately enjoys being part of a team. The game is the music, the playing field is the Studio, and the "ball is not stained" as Maradona used to say! ■

**I welcome you to this universe. Team:
Let this game begin!**



Sebastián Tano Cavalletti. Musician. Professional drummer. Teacher for more than 20 years. Author and composer. Drum Doctor for 15 years. Author of the book Cocina para Bateristas, INTERNATIONAL SEMINAR of DRUM DOCTOR, Laboratory of DRUM DOCTOR, #tanotips, The CLICK CLASS and CREATIVE MECHANISMS. Pearl, Zildjian, Evans, Promark Artist. Product specialist for Latin America and trainer for Zildjian, Evans, Promark and Puresound. Creator of the @ringnomore brand.



¿No se te ocurren
nuevas ideas
y siempre hacés
los mismos fills?

¿Te preguntás cómo
hizo ese baterista
para componer esa
idea increíble?

¿Tus recursos son
siempre los mismos
y estas aburrido
de los libros?

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by Sebastián Tano Cavalletti

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UNA MANERA ÚNICA COMO NUNCA ANTES HAYAS VISTO.

DRUMMERS SCHOOL

READ AND COMPOSE
ON THE STAFF



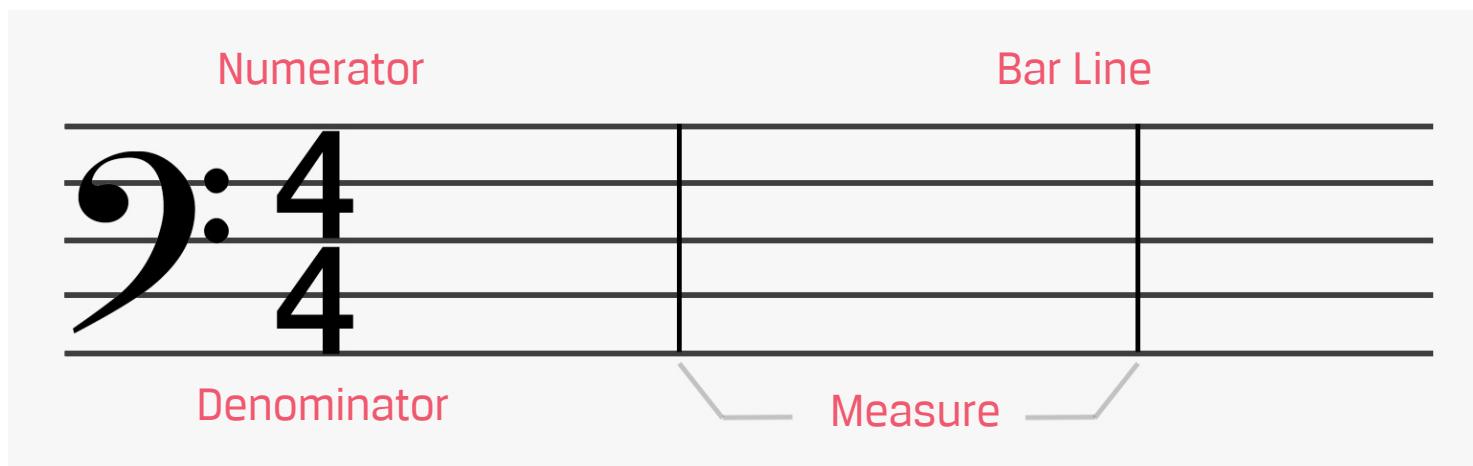
By Juan Bardot
[@juanobardot](https://www.instagram.com/juanobardot)

Hello friends how are you? In the first issue of this beautiful magazine made exclusively for us drummers, we talked about the figures and their location on the staff. In this case we will try to understand how it is composed on a staff and how to read it correctly. Set up your stool, here we go!

A staff is divided with simple vertical lines running through it (see the following graphic). The space between these lines is called "measure", and it is what helps us to give a certain duration of time to these parts of the staff that we have divided with the



vertical line. Ok, now we have the staff divided into parts (bars), how do we fill it correctly?



The first thing we should put is the **bass clef**, the one we drummers use on the staves. Then we have to put the fraction that determines the number of beats we want to have in each measure.

¿HOW MUCH? The top number (numerator) indicates the number of figures (or their equivalent) per measure.

¿OF WHAT? The bottom number (denominator) indicates the quality of the figures. For this we have to know that each figure is represented by a number:

Whole Note: 1

Half Note: 2

Quarter Note: 4

Eighth Note: 8

Sixteenth Note: 16

Thirty-Second Note: 32

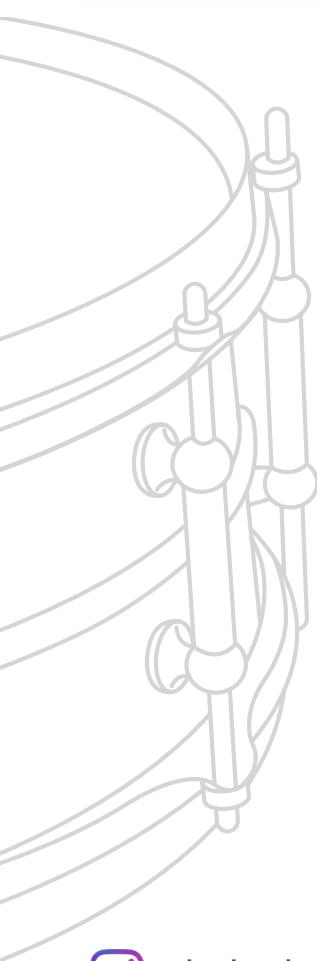
Sixty-Four Note 64



Let's start with the 4/4-time signature example.

What does this fraction tell us? Remember that the numerator indicates the quantity, in this case, 4. The denominator indicates the quality (according to the table, 4 = Quarter Note). So, in each measure I must have 4 quarter notes or their equivalent.

$\frac{4}{4}$.	♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩
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$\frac{4}{4}$ ♪ ♪ ♪ ♪	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩
$\frac{4}{4}$ ♪ ♪ ♪ ♪	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩	♩ ♩ ♩ ♩
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As we can see in this graph, in each measure we have different combinations of figures, but none of them add more than 4 beats (clicks). This means that, in a 4/4-time signature, we can use not only 4 quarter notes, but also their equivalent. The sum of the figures can never give neither more nor less than 4 beats (clicks).

There are **simple bars**: those whose numerator has the number 2, 3 or 4 (binary), and its unit of time is the quarter note. And there are **compound bars**: those whose numerator is 6, 9 or 12 (ternary bars), and their unit of time is the



dotted quarter note.

An example of a ternary measure could be 12/8, which indicates 12 eighth notes per measure or its equivalent.

The image displays five horizontal staves of musical notation, each consisting of five lines. The first staff begins with a bass clef, a 'G' time signature, and a '12/8' time signature. It features a continuous sequence of eighth-note pairs (two eighth notes grouped together) followed by a dotted quarter note. The subsequent four staves also begin with a bass clef and a '12/8' time signature, showing various rhythmic patterns that include eighth-note pairs, dotted quarter notes, and rests, all within a single measure.

In this graph we see different ways of composing or playing a measure in 12/8, but none of them exceed 6 beats.

If you now have more doubts than before you started reading the article, don't worry, it's normal. There are concepts that are internalized over time. Sometimes we know how to read a score and yet



we do not understand all the figures or symbols that appear. However, you can write to me on the school's Instagram and I am willing to clear up the doubts together. Likewise, you can propose a topic or tell me if you think that there is something that is not well explained. Let us always be like sponges, absorbent and eager to continue learning, not only from the one who teaches, but also from the one who learns.

From here I say goodbye until the next time, without further ado, "Juano Sponge" as in Sponge Bob ■



LET'S NOT STOP DRUMMING! In this particular time that we have to live, music is that channel of expression, that source of inspiration and that refuge to which we can always go. Let us continue to counteract this world crisis with our art. Drum hug!

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/drums&love /1165240289

BASS DRUM BEATERS



By Fito Messina
[@fitomessina](https://www.instagram.com/fitomessina)

In general, each kick pedal already comes with a factory beater, for which the weight and different variables were calculated according to the style of what you want to do with it. However, we may want to change it to try options that create another comfort or discomfort, for example, make it heavier to vary the sound.

Next, we will see some of the variants that are on the market:



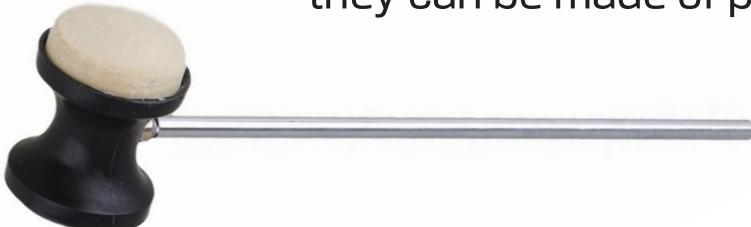
Rounded Beaters



They are very classic beaters, interesting for more vintage sounds. But they are very misleading: we believe that, being so large, they will generate a certain sound, and the reality is that they are large so that they have a greater weight when playing. If we analyze the hit of this mallet, what makes contact with the bass drum is a very fine line in the center; the rest (sideways) is curved. In other words, these types of beaters, even though they are larger, have less attack than the ones we will see below, because they have less hitting surface.

Double-slide Beaters

Today there is a variety of double-sided beaters. In general, on one side they have felt, and on the other they can be made of plastic.

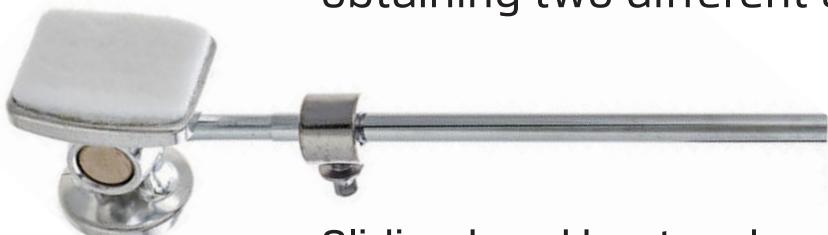


This is a flat beater; that is, its entire surface is flat, as if it were the face of a coin. In this way, he has a lot of attack when it hits because the hitting surface is greater. The same happens on the other side, but in felt: it will have the same hitting surface, but not as much attack.

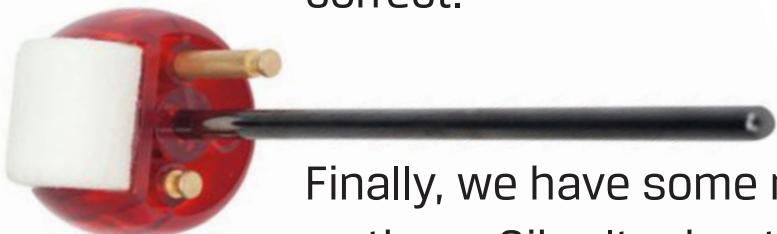




A very classic beater, with one of its faces made of plastic and totally flat sides (with a lot of kick) and the other with a rounded felt surface, which offers much less attack. It gives the possibility of obtaining two different sounds.



Sliding head beaters have recently started to be available on the market. Depending on how we position the bass drum and its inclination, if we use it a little high, it may happen that the mallet is hitting with the upper edge, and then it hurts the head. With these moving head beaters, we have the possibility to adjust the angle so that the contact surface is correct.



Finally, we have some more curious options, such as these Gibraltar beaters, which have one of their plastic and round surfaces, and the other round made of felt. The novelty is that they have different holes to place interchangeable weights and make them heavier or lighter according to our convenience ■



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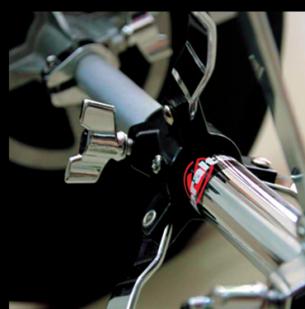
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5 TIPS TO TAKE CARE OF YOUR CYMBALS



By Marcelo Gil

@marcelogil





If you are a drummer and you are reading the following article, we surely agree on the idea that this element located above the drum set is our "most precious" asset, perhaps because of how expensive they are and how delicate the material is. The vast majority

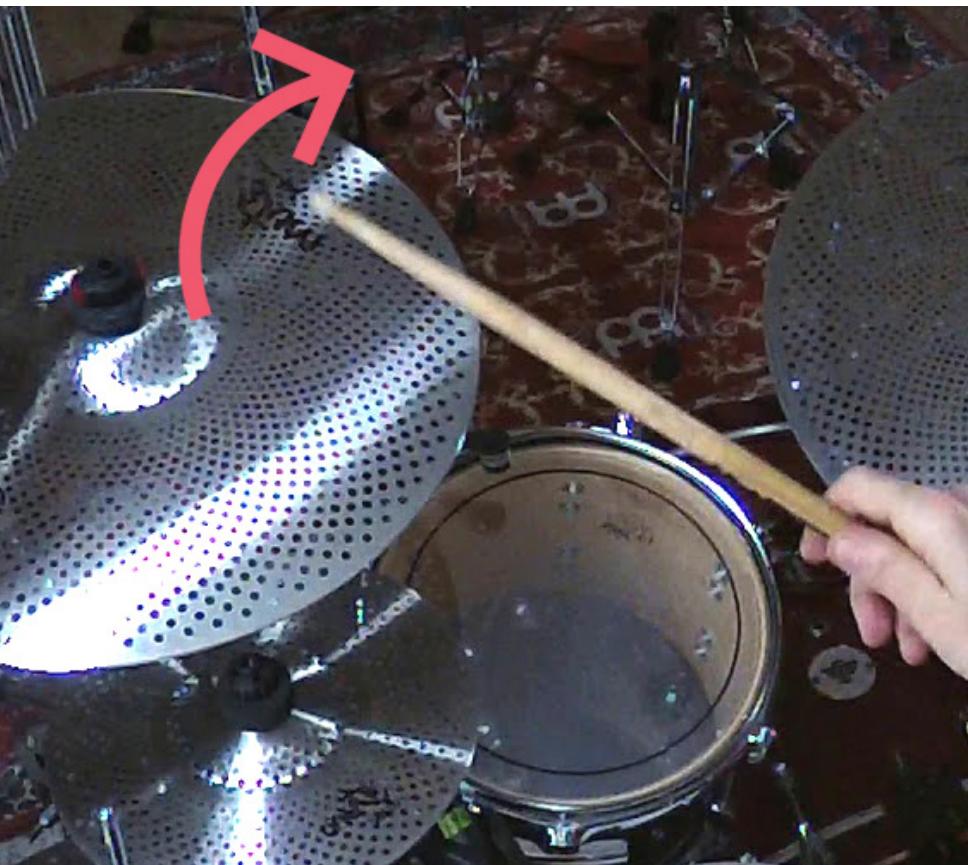
of us drummers have gone through a maturation process that dates back to our conception of the instrument; this means, how wonderful it was to have acquired our first set of cymbals (and surely you still remember it).

Maybe they weren't the best, and their sound was nothing like what you used to hear on your favorite artist's records. But the truth is that, just by having them, it already made you feel as if you "played better", as if you were that drummer that you liked and admired so much. Over time, our ear becomes mature and more picky, and appreciates the necessity of having professional alloy cymbals, in which the tone can vary, but the first thing we perceive is its sweet, warm, clear and, above all, versatile sound. Therefore, because we love our cymbals, whatever their range, I want to propose the following five tips that will make them last longer and you no longer have to worry about changing them in short periods of use.



1

Our Cymbals must be "swept" and not hitted on the edge!



Although the ideal is to learn with a teacher, there is something essential that you should know: instinct and common sense lead us to play them fully, in an up and down movement, hitting them directly with the whole body of the stick on the edge. This "over-stresses" the material

and, over time, can lead to breakage or cracking. Not to mention that the situation worsens when we are "crashing", and that repetitive and constant blow is impacting at different angles that do not favor it.

To avoid this problem, it is always best to hit a "sweeping" strike, tapping it to the side with the drumstick. This may be annoying at first and may even be uncomfortable for you, but with some practice and proper technique, you will be taking care of them in no time!



2

Although fashionable, very steep lean angles are not recommended



Sometimes it becomes fashionable or we are struck by how that drummer "of the moment" sets up, but it is vital that you always place the cymbals with a slight inclination towards where you are, which is lost if they move with a natural fall. Building your set low, and not high, will also favor this idea.

3

The importance of Cymbal Sleeves

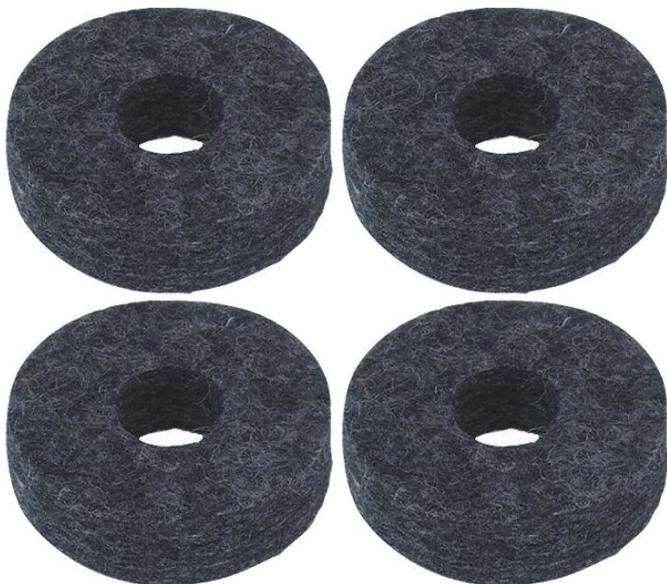
Always make sure you have them mounted and, if they are, that they are not worn or broken. This plastic cymbal sleeves usually black, serve as cymbal support



and prevents direct contact with the metal of our instrument. If that happens, the same friction between metals would cause wear on the eye of the cymbal and its subsequent fissure, which is known as a *keyhole*.

4

Cymbal Felts must accompany, not choke



Another important element in cymbal setup are the felts that go below and above the cymbal. These serve to protect them, attenuate their movement and contain them, since if they weren't there, the cymbal could be thrown when touched. It would be ideal if they fulfilled their function in a subtle way; do not make them too tight

and hang the cymbal, because if they are, you will surely get it to damage over time and, even, its sound will not be ideal, because it will sound drowned, dry and with little sustain; choked. As much for the Felts as for the Cymbal Sleeves and other accessories, I recommend those of the Hecos brand (100% national manufacture and quality, Made in Argentina).



4

High Quality Cymbal Protection Cases



The Protection Cases are also important for the protection of our treasures. There are those that are rigid (generally ideal for moving) and semi-rigid, which are made of some type of fabric or leather. It is important that the latter are padded enough to avoid possible blows when we move them

and, above all (it is something that I always pay attention to), that they have a reinforcement at the bottom, which can be made of leather, leatherette or rubber. This avoids that, when resting them on the ground, perhaps in carelessness, they hit hard and get damaged on the edge or similar.

I would also like to advise you that cymbals are the last thing you setup on the drum kit and the first thing you take apart; also, that when you'll finish playing they must be kept in their respective covers. To avoid stains, you should always take





them by the edges and make sure your hands are clean. Always try to keep them in dry and moisture-free places.

"Always try to keep them in dry and moisture-free places."

Finally, avoid placing your cymbals on the wall, since, when touched, rubbing can damage the edges and cause them to chip, bend or crack. Do not leave them "lying" on the floor either, because someone can pass by and, in an oversight, step on them.

After a rehearsal, recording or live performance, your cymbals should go straight from the stand to their case .





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INTERVIEW

SEBASTIÁN CARDERO



By Hernán Osuna
[@hernanosuna87](https://www.instagram.com/hernanosuna87)



At 18 years old he was playing with Luis Salinas, at 24 he recorded the first "Los Piojos" album and at 33 he was already a veteran who was retiring with that band in River. Today he is part of La Franela, a group that he shares with his former partner Daniel "Piti" Fernández and has a new album, "De Palabras", released through Pop Art label.

*Sebastián
Cardero. "Los
Piojos" band.
Photography:
Sebastián
Klein*

This material was produced by Juan Bruno and Pepe Céspedes (Bersuit Vergarabat). The recording and mixing took place at mythic Romaphonic studios, with Martín Pomares as sound engineer, and the

mastering took place at El Ángel, by Daniel Osorio.

How was the process of recording the album, the work on each song, his approach to recording drums, influences, future plans for after the quarantine and how it feels to say goodbye to a group just past thirty. Let's learn more about the past, present and future of Sebastián "Roger" Cardero, the rhythmic pillar of La Franela.





*La Franelas.
De Palabras.*

-La Franelas launched "De Palabras" in February this year through the Pop Art Music label. Tell me about the LP recording process.

- It was great. We worked for two months together with Juan Bruno and Pepe Céspedes, from Bersuit Vergarabat. The album was recorded at Romaphonic in September, and for that record I convened

Sebastián "Tano" Cavalletti in the role of Drum Doctor. We were working on the audio and the production of drums. It was three full weeks and then I recorded my parts in four days. Martín Pomares was the one who was in charge of the recording, and the truth is that Martín and Tano Cavalletti did not know each other, but they ended up putting together a nice Team Work. They got incredible audio; it was a great production.

- What did the producers ask you, strictly about your drumming?

- They didn't ask for specific things, but there was more work on the issue of tempos and speeds. Then we work on everything related



to dynamics and nuances, and the intention when playing. That was Great, because they gave me room in the songwriting part, and afterwards emphasized the intention: how and when to play in a certain way.

- Regarding the participation of Sebastián "Tano" Cavalletti, what was his approach as a Drum Doctor? At first glance I can tell that you used drums with large shells and a rather low tuning.

- We have been friends with Tano for years, but we had never worked together. Specifically, when I got to the studio he had already put together a set that never moved, what we did change were the snare

"There were 30 snare drums available, but Tano already had the audio very defined. What he did was playing around and experiment with tunings."

drums. He did set up a 1960 Ludwig bass drum, 24 inches, and then he used toms from a DW Collector's from the 90s. As for snare drums, I brought mine, and he brought his. There were 30 snare drums available, but Tano already had the audio very defined. What he did was playing around and experiment with tunings. As for toms, I used large sizes: 14, 16 and 18 inches. We also played and experimented with the cymbals: there were pairs of hi hats of different sizes and we mixed them all. El Tano also looked for different alternatives, placing napkins,

felts, dampeners, and so on.



- The audio from the drums on the album is great, with sheer Power.

- Yes, I always tend to go with that "hard rock" audio. We try to generate a sound that realizes that I am playing a large instrument. That also requires playing in a special way: you have to "kick" the 24" kick considerably. Anyway, there were different dynamics in the songs, so we had to adjust each song's drum sound, tuning differently and playing consistently.

- In "Me perdí" song I hear an accented hi hat that sounds very big. Do you remember the its size?

- I couldn't tell you exactly which pair of HH it was. But yeah, I always used Zildjian hi hats 15 and up. I also used a china with a crash, to experiment.

- "Las Raíces" has a sound rooted in folklore. What was the inspiration to compose that song?

- Its lyrics refer to the earth and us, where we come from, who we are. And the part that says "Tranquilo, chango" is because our percussionist is the son of Chango Farías Gómez (*Renowned Argentine folklorist, now deceased*). We call him "Chango". Some time ago he went to live in San Marcos Sierras (Córdoba), and Piti also has a parcel there. So the track also tells a little about what it's like to live outside the city, in the



countryside. Everything about staying there and cultivating the land.

- You had influences from The Beatles, Led Zeppelin and Argentine rock, but I wanted to ask you about the intro of "La General Paz". The fill that starts the song reminded me of Nirvana's "Smells Like Teen Spirit". Was Dave Grohl an influence on you?

(On Skype, Sebastian shows a tattoo confirming Grohl was a total influence on him). I think with that I answered you (laughs). I really like grunge and punk rock. I loved Nirvana. When Dave Grohl made his way with Foo Fighters it was

great. Also, Rage Against The Machine, Audioslave, Pearl Jam, a lot of bands whose influences go from that side. As a teenager I was into jazz; in fact, after that I played two years with Luis Salinas, before joining Los Piojos. I had my rock side, an aggressive touch but fused with jazz, and that's why I think he chose me. At that time I was a student of Sebastián Peyceré, who has that session and fusion thing, but also a wild touch,

Rehearsal La Franelas.
Photography:
Gustavo Herrador.



even heavy metal: he has all the Jazz and Latin vocabulary, but when he has to play louder, he annihilates you. From here, I feel very influenced by Jorge Araujo. I also studied for several years with Fernando Martínez, who got me into jazz a lot.

When I listen to music at home I may play jazz.

"When I listen to music at home I may play jazz, but when I want to sit down to play a record, rock rules there."

but when I want to sit down to play a record, rock rules there. And a great influence, because he is a great rock and jazz drummer, is Vinnie Colaiuta. He played with Sting, Frank Zappa, Andrea Bocelli, I could say with half of the world!

- He even recorded as a session player for Megadeth on "The System Has Failed" (Sanctuary Records, 2004).

Those people kill me. Is incredible. You listen to him and you say: "But is he the same guy? Really?". When I listen Vinnie Colaiuta playing jazz, he is still sick (*laughs*). He is a war freak. Then you see him playing with Alejandro Sanz. The show ends and Sanz goes right to say hello to him! He is great.



-La Franela is a band that has the song as paramount, where it is precisely essential to be at the service of it and not overload it. How do you usually approach your drum compositions in the band?

-Look, the other day I was talking with Topo Espíndola and he was mentioning the first album I recorded with Los Piojos. I had just come from playing with Luis Salinas. I had to learn the four Los Piojos LPs and we recorded "*Verde Paisaje del Infierno*" (El Farolito Discos, 2000). There were songs from that album, things like "Ruleta", "Globalización" or "San Jauretche", which have certain subtleties.

When you go to look for those songs to get them out, you listen to them and you think: "Ah, it seems simple, but it is not."

I came back at the top of my game by that time and I had to start working on a rock album, with which I was also able to expose all the vocabulary that I had "stored" inside. That's the good thing about studying: you can play square or simple, but add little seasonings or "spices" that make a difference in terms of groove or composition.





"De palabras"

LP recording. La Franelas. Photography: Gustavo Herrador.

The same thing happens with La Franelas: they are songs that do not have very complex things from the musical point of view, but they require a lot of brain in terms of how to interpret them and playing intention or attitude. I play different instruments, and that allows me to have a global perspective when composing. I don't lock myself into drumset so much.

- What plans do you have with La Franelas when everything returns to normal after COVID-19?

- We had the presentation of the album at La Trastienda, but everything was canceled due to current circumstances. When it will be possible to return, we will go out to play it as much as possible. I don't know when all this is going to happen, but we are all in it. We are eager to go out on the field again.

One of the tracks on the latest album is "Tavo Stone", a tribute to the late Tavo Kupinski. What feeling does the fact of playing in the band with Piti Fernández and Matías Kupinski, Tavo's



brother, generate in you, nine years after his death?

It was nine years since Tavo had that tragic accident that cost him his life, and the subject came up about eight years ago. Piti composed it and put it away: he couldn't sing it. After a long time, one day he showed me the song in the room and it was like a hyper melancholic blues. I told him that the lyrics were tremendous, but that it was too low. And I felt like I didn't represent what Tavo really was. Then I had the idea of turning up the tempo and immediately a song from The Rolling Stones came to mind. I started to play a Charlie Watts type base, I was able to carry it out, and the song began to have a different spirit.

Regarding Matías, I've known him since he was a kid, so it was great to be able to incorporate him into this stage of La Franela.

-You were 24 years old when you recorded the first Los Piojos album, and 33 in 2009, when they did the last show at the River Plate stadium. How did you live both experiences? With regard to River's recital, how does it feel before going on stage like this?

- Luckily in 2003 we had presented "Máquina de Sangre" right there. We also played the opening act for The Rolling Stones. That show on May 30, 2009 was very





Sebastián
Cardero.
Los Piojos.
Photography:
Sebastián Klein

special: I didn't want to go up to play, but because I didn't want it to end. I knew it was the end, so it was an extremely difficult show from an emotional point of view. Going up to the River stage was not something important that night; I won't say it was detract at all, do not misunderstand. We already had the experience of a show like this, but I insist: it was the end and it was very hard. I would almost tell you that Los Piojos were, musically

speaking, the best thing that ever happened to me. It was a beautiful moment and I lived it naturally. Anyway, I never stopped teaching, because I love the instrument. With Los Piojos I played everywhere, it left me many lessons and it is a great memory. ■

Hernán Osuna

Is a drummer and journalist from Rosario. He was part of Benetnasch (Rammstein tribute) and he is currently the drummer for Flight (indie / alternative). As a journalist he worked in media such as RosarioRock.com, La Capital newspaper, Página / 12, DMAG (Buenos Aires), REC OR Play (Buenos Aires) and MariskalRock (Spain).



THE FLOW OF MOVEMENTS



Excerpt from the book The Flow of Movements,
by Martín Visconti
[@viscontimartin](https://www.instagram.com/viscontimartin)

In aikido, during practice, the exercise begins when the student holds his partner (he does it in many different ways), applying a certain energy. It is a martial art that is based on redirecting the





energy that is applied to us. You flow with it and then redirect it.

What seemed even more interesting to me is that whoever holds the partner must achieve a full relaxation of his body in such a way that the shot that is applied to him does not hurt him.

That is, if our body does not offer any resistance, and we let ourselves be carried away, we will fall to the ground as if nothing had happened. Once I understood this principle, I observed the great masters of the drums and began to notice that the pressure they put with their hands on the stick is minimal. Precisely because they flow with the movement of it. It is as if they know in advance where the stick is going at all times, after each bounce; and accompany him. As if one opposed little resistance to the rebound of the stick, almost being part of it.

A sensation is generated where it seems that we bounce along with it. Or, from another perspective, drumsticks play by themselves, and one will grasp them with so little hand pressure and with so much



relaxation in the arm that they allow them to move as they please.

When one grabs a drumstick for the first time and hits a drum, one is surprised because he has no absolute idea of what the response of the drum will be in front of the hit executed and the force of it. Over time we will understand the movement, but it takes years to flow with it almost unconsciously. When in front of the drum or studio pad, think about this: Throw a punch and leave your arm completely relaxed. Try to see what happens with the drumstick and join him without resisting.

"The relaxation of the body in the execution of an art allows us to flow with the idea that we want to express and let it be without opposing the slightest obstacle."

Our instrument has mechanics that implies a hit on a surface that, to a greater or lesser extent, returns the same energy. The understanding of this concept makes our relaxation and, in its case, a better execution. Which will result in clarity, ease, performance and better sound.

The relaxation of the body in the execution of an art allows us to flow with the idea that we want to express and let it be without opposing the slightest obstacle. The resistance that we oppose to the natural flow of the movement of the stick hinders our execution to a greater or lesser extent.



Flowing with that movement is something that takes years of practice.

To experience this concept, simply throw a punch, and consider having as much relaxation as possible in your hand and arm. In this way, let us passively try to appreciate what the drumstick does.

Playing with the body

Playing with the body implies flowing with the whole body when playing the drums. For the technical study of the drum, it is usually divided, sectorized different parts such as our fingers, wrists, elbows, shoulders, etc. They kinda like the bicycle gear. Different sprockets that come into action depending on the music that we have to play.

For example, playing a bossa nova at very low dynamics accompanying non-amplified instruments will probably require more work on the fingers and wrists.

If we instead play rock accompanying amplified instruments, this will require more use of our arms.

Now, following the example of the sprockets of a bicycle, in this one, once I choose a gear to use, the others are not being used. One or the other is used. On the drums, on the other hand, all the joints are



in constant motion, only that some have greater prominence than others. Otherwise, our execution would be little relaxed. We would be preventing the flow of movement. That is, I use a part of my body in a majority way and the rest flows with that, which is what is driving the movement. All of our joints should be relaxed when playing. This is something that sounds simple, but requires years of study.



Of course, all these principles can be put aside when we pursue a particular sound, but in that case we do it intentionally so it cannot be considered tension or lack of relaxation. In that case, we understand that we intentionally allow certain tension in the movement because

it generates a sound that we consider the music requires. Review this concept of playing with the body with the basic movements. For example, do a FULL and try not to do it from the wrist only. Relax your arm, see what happens.

We are talking about a concept, which can be explained to a certain extent since it must be felt when playing.



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INTERVIEW

DRUM BATTLE

“Duelo de tambores” was a historic radio program for drummers and percussionists that was born in 1990 and aired in different periods for almost 20 years. We interviewed Raúl Ceraulo, the director and host of the program.



- Raúl, tell us how the idea of doing a radio program for drummers was born.

- In the early 1990s, there was a movement that was driving percussion. At that time, the cultural space El club de Bateristas was born, chaired by Daniel Volpini,



"The program was a dream come true, and I think it was a contribution to the dissemination of the instrument and its protagonists."

and in graphic media we had Drums & Percussion magazine (Iris Etcheverry), which later became Drums. On the other hand, my need to know about percussion instruments and fundamental drummers arose, and then it ignited me to do a radio program. At that time, although I was studying drums, I didn't have too much information. I wanted to know, and at the same time, I thought of sharing what I learned: and that is what radio is, sharing, disseminating and exchanging. I had never thought of doing a radio show. It was a great challenge, which scared me, but the drive and desire was stronger.

- How did the name come up?

-They always asked me the reason for the name of the program. Remembering, it was because of my drummer friend Julio García, who, knowing that I liked percussion, lent me the LP called Drum Battle (*Duelo de Tambores in Spanish*). Its protagonists were Gene Krupa and Louis Bellson. My friend's request was that his father not find out about the loan, because the album was his. It was a secret until now. That's where the name came from.

- The program was broadcasted in different radios over time. How were the first transmissions and which were the radios that did the broadcasting?

- *Duelo de Tambores* was born in FM Amiga in 1990, in San Antonio de Padua, where I lived for many years. The



program was half an hour long; At the time, my friend Leonardo de Rosa, a saxophonist, collaborated in a jazz block. Thanks to his father, Rodolfo de Rosa, a great jazz musician, he had information on the subject.

Then I presented a demo on FM La Tribu, from Capital, and in a few months, it was accepted. I also continued there with the half-hour format due to lack of more

space, to increase its duration, after two or three months, to an hour.

I continued on various radios, with some interruptions. Of course, most of them were low-power FM; I mean that they were lucky enough to

reach one or two neighborhoods, a few kilometers from where the station was:

*FM La Tribu, August 1991/93 Latin American FM, 1998/99
FM Futura, year 2000 AM Radio Urbana, May to October
2004 FM Radio Libre, 2005 FM Futura de La Plata; 24/2005
to December 6, 2005 FM Gráfica, Saturdays from 9 pm to 10
pm, March 10, 2007 to April 28, 2007 FM Dobleclick Radio,
May to August 2007*

- I understand that you played various roles within the program ...

- That's how it is. The general production was in my





*Antonio Yépes &
Raúl Ceraulo. FM
La Tribu. 1993.*

charge. Within that role, in addition to conducting, I was in charge of choosing and inviting a musician to interview him on the floor, for approximately 30 minutes. In addition, the music of the guest or some other admired drummer or group was played.

"I wanted to know, and at the same time, I thought of sharing what I learned: and that is what radio is, sharing, disseminating and exchanging."

Then I incorporated sections produced by different collaborators. Among them, "Batakit" was a block by Mariano Cerejido, where issues such as the maintenance of the instrument, its construction, hardware, wood, etc. were dealt with.

Other sections were, for example, "Taller de percusión latina" (Latin Percussion Workshop), created by percussionist and teacher Miguel Tallo; "Locos por los parches" (Crazy about Drumheads), by Félix Eduardo Py; "Jazz in Argentina", by Eduardo Carrizo; and "Clamor Histories", designed and produced by journalist and musicologist Anahí Rayen Mariluan. There were many other sections and collaborations; everyone was committed and I really appreciate the effort.

- At a time when the Internet did not exist, much less social networks, how did you spread Duelo de





Tambores and get more people to know about it?

- There were musicians and fans who knew of its existence, but had never been able to listen to it. Hence the idea of setting up extra-radio events, which were held at the Ricardo Rojas

Cultural Center, in Capital: "Drum and percussion clinic" (1992), "Celebration for the 100 programs on air" (1993) and "Tribute to Great Argentine Percussionists: Alberto Alcalá, José Corriale, Antonio Yepes" (1994). In this way, through events, we were able to get to know people who, otherwise, would have been very difficult to reach.

- A large number of national and international musicians passed through the program. Were you able to preserve that material to share it with current and future generations?

I have a Facebook page named Duelo de Tambores (www.facebook.com/permalink.php?story_fbid=4224687394215486&id=1169211569763099&tn=K-R), where you can see many photos, videos of events and reports of that moment. There is also the history of the program and its production, along with acknowledgments,



list of interviewees, sections and collaborations. It's a huge list! So much I have done, seeing it reflected in any type of text seems incredible to me, but I did not take dimension of all that work by that time, I did not feel tired while I did it. The passion and desire to know was what led me to fight against windmills. The program was a dream come true, and I think it was a contribution to the dissemination of the instrument and its protagonists.

I want to thank you, Juan Arena, for giving me this space, and wish you the best in this valuable endeavor for today's drumming community. Latin Drummers will accompany us at this time to all drumhead lovers. Success! ■



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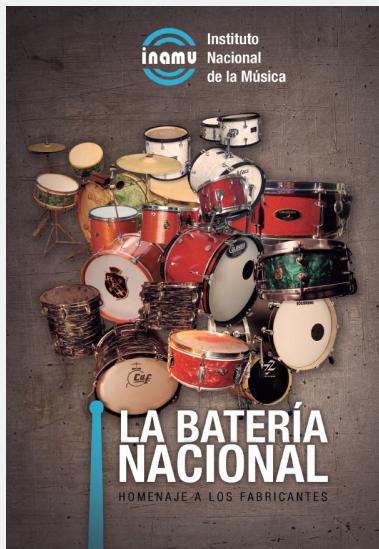


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DRUM INDUSTRY OF ARGENTINA BRANDS

A brief historical review of the birth of the first national drumset brands.



Original text extracted from the booklet "The National Drumset Tribute to Manufacturers". Posted by INAMU.

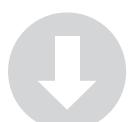
Raúl Ceraulo; Rodolfo García; edited by María Claudia Lamacchia.

Courtesy of the National Institute of Music. www.inamu.musica.ar



NUCIFOR BRAND

In 1929 Enrique Nuciforo, musician and performer of various instruments, made the first Argentine drums and named it Nucifor. For this purpose, he took as a model the jazz drum set Leedy - which was later bought by the renowned Ludwig brand and finally by the Slingerland firm, all from the United States.



In his work as a musician, Enrique play with stars such as Feliciano Brunelli, Francisco Canaro and also "Pichuco" (Aníbal Troilo, Tango icon).



In the beginning, the Nucifor factory was located in the Parque Centenario neighborhood (Villa Crespo), in the city of Buenos Aires. From the beginning, very well finished instruments were made there, with good pine and cedar woods. The hoops had a single flap and the patches were made of leather (made by

the Kucharek company). The quality of these drums led them to be chosen by the great orchestras of the time.

In 1952 Enrique sold the brand and tooling to dedicate himself to another area. But at the time he returned to his passion with that of his son Federico. This is how Rex drumsets were born, which also offered "luxury" lines.

Later, in 1970 Enrique recovered the first brand from him. So it was that with the influence of the Beatles that led many local groups to make music



Era el símbolo de un partido, ahora es usado por casi todo el espectro político EL "BOOM" DEL BOMBO

En bomba, el sonoro bongo de las manifestaciones peronistas, ha perdido exclusividad y ha ganado todos los sectores. Ya se dominó salvajemente, con su voz profunda, las murgas de Carnaval y las tribunas del fútbol. "Estamos en una nueva época de ventas -dice Federico-. Vemos que fabricante de tambores desde hace 10 años, que heredó mi negocio, en la fabricación de instrumentos de percusión-, esperamos aún mejores cifras con la cercanía de las elecciones".

En caso de que el boom del bongo ha venido a injectar un poco de oxígeno a algunos limitados sectores de la economía argentina, asfixiadas por la crisis. "Estamos en una buena época de ventas -dice Federico-. Vemos que fabricante de tambores desde hace 10 años, que heredó mi negocio, en la fabricación de instrumentos de percusión-, esperamos aún mejores cifras con la cercanía de las elecciones".

Federico Nuciforo y su hermano Ricardo están haciendo actualmente entre 20 y 25 bongos por semana. "Ahora están saliendo mucho más -subraya el fabricante-, lo que indica el auge del bongo político".

En enero, con la llegada del Carnaval, las Nuciforo se ven obligados a fabricar unos 15 bongos semanales. "Ahora están saliendo mucho más -subraya el fabricante-, lo que indica el auge del bongo político".

Necesitamos confirmar, por supuesto, que no solo políticos los peronistas -"Los comunistas y los socialistas les quieren reyes -detalla-; los radicales los pioneros blancos, y a los peronistas les da lo mismo cualquier color".



Para todos los gremios Nuciforo -el bongo mediano es más fácil de llevar- explica Nuciforo -pues uno il luce. Un grande puede pesar hasta de once.

Organizadamente, Nuciforo proclama el liderazgo de su empresa en el mercado del bongo político. "Los tambores que más vendían porque son los más económicos -dice-, los hacemos especialmente para las fiestas políticas".

Pero no por eso Nuciforo descuida la calidad. "Bien cuidado, uno de nuestros bongos puede durar hasta diez años -señala-; eso sí, después hay que cambiarlos si caen".

Nuciforo da algunos detalles técnicos para el manejo de sus bongos: "Es mejor taparlos con una manguera de agua con agua -dice-, porque la agua evapora más rápidamente y no estroja el cuero, en su sede seco. Pero, en general, la goma trata bastante mal a estos tambores". -dice-, observando casi con cariño, -que no me hables de la madera, que tratarás bien. Ellas sí que cuidas un instrumento!"

Inclusivamente, Federico Nuciforo quiere su trabajo. "Cuando van un bongo más -dice-, asegura la reconocencia. Los otros días -recuerda- vi una foto de un bongo que llevaba el logo de la CGT en una manifestación política. A ese bongo voy a tener que repararlo pronto... le digo a mi señora. Diclo y hecho: a la señora entro yo".

Y de hecho, en una curiosa anécdota vivida en tiempos de Larreta, "Ahora con la contracorriente, Revolución bailable para un negocio -excluye-, en Paseo La Noria me pone la policía pensando que iba a una manifestación política. Me dijeron un relato explicativo que soy fabricante de bongos. Dicen entonces: 'Entendemos que hay concentraciones tratando de no pasar por el Centro'..."

El señor Dalai, comerciante de instrumentos musicales, odió mucho tiempo con las manos alzadas en la mano izquierda. "Pero hoy tiene -dice- un verdadero nicho de mercadeo bongos de manifestación. Estamos haciendo un promedio de 100 bongos por mes. La mayoría son para fiestas políticas, pero otros gente los lleva para la cumbia. El bongo político

-explica- lo viene a comprar el señalar particular, pero también recibimos pedidos especiales de la C.G.T., de la UOM y de algún sindicato".

Nuciforo apunta otro detalle. "Una novedad que ha aparecido ahora es el uso de los rebabillas -dice-: esto vale también para todos los tambores. Ahora tienen que ser más resistentes y duraderos".

Pero el bongo sigue siendo: de cada quinientos se venden bongos vendidos, solamente cinco rebabillas.

Dalai se acuerda de un pedido que le hicieron de La Pampa. "Tuvieron que de los instrumentos allí -dice- hicieron un pedido grande y la despacharon por avión con calidad de urgencia. Los bongos no podían volar".

Para evitar conflictos, Dalai responde directamente a los instrumentos de exportación: "A veces nos mandan pedidos de instrumentos para que los envíen a través de aerolíneas -dice-, y tenemos problemas".

Aunque Radelli, por su parte, es un experto en la fabricación de bongos. "Antes se hacían mejores instrumentos -declara- porque no se conseguían mejores materiales. Hoy en día se consiguen mejores materiales para hacer los parches con discos de plástico. El primero tiene la desventaja de que se estira y distorsiona el sonido -explica-; el segundo no resiste tanto y se rompe más fácilmente".

Radelli no está conforme. "Los bongos de hoy parecen tablas -dice-, no son como los que hacían mi padre o mi abuelo. Y por supuesto que sonantes con manguera de agua no se comparan con los que hacían mis padres".

Algunos instrumentos de la familia Nuciforo, como el que pertenece a Federico, tienen su manguera correspondiente, pero lo maxa tampoco resiste la presión de las concentraciones políticas. Poco sea la gente apta por la manguera, que no es muy resistente para los daños que sufre.

Carlos Alberto Alberca, residente en Pilar y vecino de Morón, está en todas las manifestaciones peronistas con su bongo. "A mí que no me vengan con coches raros -dice- -deben pillar el bongo, esa manguera que se rompe en el coche del otro lado, no te hace lucir igual en todas las concentraciones. Yo diría que lamento así que los otros se copien ahora; a mí el bongo me sigue recordando, siempre, la vez profundísima de Juan Perón". □

and the arise of national rock, Nuciforo expanded his business by diversifying his drumming models. But it always kept as characteristics the accessible cost, the solid construction and its good finish.

In the new version, the wood used was guatambú with two or three layers, an internal ring that made it more solid and finishes in pearlescent acetate mixing psychedelic colors. Without a doubt it was

a recreation of the Leedy model for Argentina.

Other qualities were: a Ludwig console-type tom holder, generally measures 20", 12" or 13", 14", and a 5" x 14" drum.

Currently the factory continues its activity in the town of Tigre (Buenos Aires), with Federico and Ricardo Nuciforo at owners. Drum shells are made by order but without the brand logo. In addition, they make today timbales and bass drums, drums for murga, comparsa, batucada and percussion accessories. (rhythmic folkloric and carnival bands typical instruments) ■



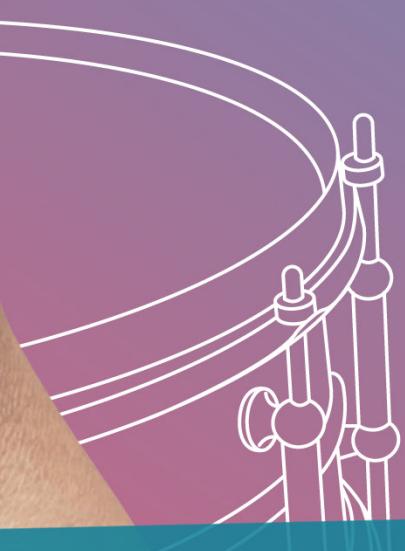
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